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A black and white illustration of a man and a woman running down a hill. The man, on the left, is wearing a long coat and boots, and is carrying a bucket. The woman, on the right, is wearing a long dress and a sash, and is carrying a bar of soap. They are both running towards the bottom of the hill. In the background, there are trees and a signpost that points to 'SANTA CLAUS SOAP'. The text of the advertisement is written in a stylized, hand-drawn font around the illustration.

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BISMARCK OF TO-DAY.

His Personal Appearance and His Ability as an Orator.

Bismarck has grown old during the last few years, his mustache is white as snow, and his hair is greyer than in middle age. He is not so tall as he was, and the night of his eyes live still the same as they did ten years ago. When he sits down it is as if he was on guard, his sword laid across his knees, as formerly old Hagen used to sit, and though he is no Hagen in guilt and wickedness, he is a Hagen in fidelity. If need be, he can stand wrath. And he is on guard at the gates of the Fatherland.

Bismarck, as every body knows, is not an orator—I nearly said, thank God, he is no orator. His speech has been likened to a forest stream which rumbles over stones and rocks. The comparison is somewhat poor. It is true, I know, that though a rather technical one—namely, his speech is like quicksilver drawn out. Take a drop of quicksilver containing some lead or zinc, put it on a pane of glass and hold it slantingly. The drop swells and rolls, but presently it stops, becomes thinner and longer, remains still. If you now take it and give it strength to flow, become, thin once again, and so forth. Thus it is with the Chancellor's words; first half a sentence comes out, then he hesitates, stops, or utters a short inarticulate sound, and goes on again. It is evident that to speak is a physical exertion, like rowing, and that a fast-rat-rat but he does not talk fluently.

But on closer observation the reason appears very soon. The form of his speech is improvised on the spur of the moment, but, unlike many fluent speakers, he does not use the first expression that comes into his mind. He waits till he is uttering the first half of a sentence he is thinking how to shape the second half in order to express exactly what he wishes to say. If he makes a joke or a slight observation he speaks quickly and without hesitation, but as soon as he returns to the subject he is uttering the first half of a sentence he is thinking how to shape the second half in order to express exactly what he wishes to say. If he makes a joke or a slight observation he speaks quickly and without hesitation, but as soon as he returns to the subject he is uttering the first half of a sentence he is thinking how to shape the second half in order to express exactly what he wishes to say. If he makes a joke or a slight observation he speaks quickly and without hesitation, but as soon as he returns to the subject he is uttering the first half of a sentence he is thinking how to shape the second half in order to express exactly what he wishes to say.

His voice is peculiar, high-pitched and not very powerful. It has been called a thin voice, but this only expresses one of its qualities. Another is that it is so remarkably young that it is not at all surprising to find it for a man of his age to possess such a voice. If one does not see him while he is speaking it is difficult to believe that it is not a young Lieutenant of twenty-eight who is speaking (which, by the way, is rather a pity, since the snarl and drawl of the German Emperor is so formidable). But in connection with this quality it can sound extremely soft and flattering, and I should not be surprised if in former years, when he was Ambassador, some of his personal successes had been due just to this *timbre* of his

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